



BLANCHE BATES in "DIPLOMACY"

PAULINE FREDERICK in "INNOCENT"

MRS. PATRICK CAMPBELL in "PYGMALION"

JULIA SANDERSON in "THE GIRL FROM UTAH"

Essentially modern, with her cigarette and whimsical profanity, yet most refreshingly feminine too in her sweet hearted optimism over her husband and her offhand affection, is the Alice Harrington when appearing in "Under Cover" at the Cort Theatre. And just as spontaneous and whole hearted is Alice Harrington when in the green room she becomes Lucille Watson, for the part which Miss Watson is playing is, she says, almost like herself.

"I don't think I am exactly the sort of woman that Mrs. Harrington is," she said last night, her satin clad figure thrown easily back in her chair, "but at least I always know instinctively just what such a woman as she would do and say under different circumstances. It isn't character acting at all. I always know that any little extravagant thing I want to throw in will be all right, because I can't help staying in the part whatever I do."

"You know I have only been playing parts of this sort three years. Before that, oh, for years and years and years—I had been doing disagreeable parts, the villainess, the foil, for Ethel Barrymore, Margaret Anglin and people like that. As soon as a manager found a nasty woman's part he would say, 'Ah, Lucille Watson,' and I would take it. I began with enthusiasm. In each new part I would promise myself I was going to make a hit, and I would throw myself into it heart and soul. I was a good villainess. I had excellent notices everywhere, but at last it began to react on me. I knew that the people in the audience hated me, thinking of me as the woman I was portraying. That made me feel at odds with the world, and before I knew it I was getting ugly in fact as well as in pretence."

"One night we were opening at Chicago. I was with Margaret Anglin. She was pleading with me, and I was—oh, I was being such a brute. Suddenly I looked down. A woman in the orchestra, so near I could have touched her with my foot, looked up and kissed straight in my face. I knew then that it was time for me to play other sorts of parts. And in the last three years I have been successful with the other sort, the kind, sympathetic woman. Oh, I race when I think of it! The tall figure straightened and the lips contracted sharply. 'If I had only begun with them at the start instead of wasting time over the villainesses, I could have been—I don't know where I couldn't have been now. It makes me wild when I think of it!'"

"You want to know what makes a good actress? One thing, my dear, the alert head nodded and the full voice sank to a dramatic stage whisper, "inspiration!"

"Doesn't hard work count?"

She shook her head.

"Does hard work make a good painter, a good musician? Inspiration is the thing that does it, and nothing else."

"Oh, to be sure, there are plenty of people drawing good salaries and getting by very well with the public who know only how to work hard. Margaret Anglin is an instance of that; she works and she has tremendous muscular power, all emotional actresses are big and strong, you know, a voice that can make the stage tremble and great attitude with the face. But the real actress does not accomplish success that way. Herhardt's is the only woman's acting that I care to see."

"Of course your start on the stage depends a good deal on luck. Mr. Fitch saw me in a little play, took me, and I have never been to an agency in my life. But after that your staying depends on one of two things, good acting or favoritism."

"But in my case it is a life to love. You get into it, into your part, like a racehorse in a race, and you enjoy every minute of the race. But the stop, to have a home? The big mouth twisted again whimsically. 'I have never ordered a home yet. For the man I married of course it would be a labor of love. For any one else—decidedly not! I can think of nothing more hideous!'"

AN ACTOR MANAGER.

The Newest Theatre Builder in This City.

Charles Hopkins is the son of a Philadelphia physician. He graduated from the Delancey School in that city and afterward at Yale University. His first amateur appearance was in a drawing room in his home city. At Yale Mr. Hopkins was president of the Yale Dramatic Society and appeared in the performances. His professional debut was made with John Drew in "Jack Straw" at the Empire Theatre in New York. His greatest experience was gained as a member for several seasons of Ben Graetz's company, with which he played a long list of parts in the Greek repertoire. Some of the characters he impersonated were Ptolemy in "The Taming of the Shrew," Sir Andrew Aguecheek in "Twelfth Night," Shylock in "The Merchant of Venice,"

Young Morlan in "She Stoops to Conquer" and Sir Benjamin Backbite in "The School for Scandal." Afterward he conducted a stock company in Washington, D. C., and was seen as Hook in "Peter Pan," Carl Heinrich in "Old Heidelberg," Thomas Whamond in "The Little Minister" and Frederic God in "Trelawney of the Wells." Last year at the Fine Arts Theatre in Chicago Mr. Hopkins appeared in a play of his own writing, "How Much Is a Million?" He is also the author of "In Glass Houses," written in collaboration with Robert Housman.

His latest venture is the building of the Punch and Judy Theatre on Forty-ninth street, which brings into notice the very interesting figure of the younger managers and players who have come into the field during the past few years. Most of these have been enthusiasts of vast intentions and microscopic knowledge, but Mr. Hopkins seems to be of a different sort, for he has taken counsel in the matter in rather deliberate fashion. He has quietly and without any blare of trumpets built his workshop. It is destined to be classed among the little theatres, since its seating capacity is limited to 299, but it has a stage commodious enough to produce almost anything from a parlor comedy to grand opera. Mr. Hopkins disclaims any highflown ideas of revolutionizing the stage or creating any startling innovations thereon. He will be content if he succeeds in producing plays that will meet with approval and patronage of the rank and file of the regular and real theatregoers. He has made himself a part of the things he intends to do. He holds the unique position of being the only actor-manager of America who owns his theatre and has absolute freedom in the pursuit of his plans. On November 10 last the little Punch and Judy opened its doors with Harold Chapin's comedy, "The Marriage of Columbus," and the whole idea of the theatre, the company and production was so warmly received that Mr. Hopkins with the words "I thank you" expresses his gratitude to the New York public.

WHERE THE DANCING IS GOOD.

Various Resorts Have Regained Their Popularity.

Joan Sawyer, after the success of the calico ball and the Winter Garden, as well as the "Suzi" night, will have some more special events during December. In the meantime she is doing a triple fox trot as the novelty of her evenings at the Persian Garden. She dances with Nigel Barrie and George Harcourt.

Maurice and Walton are to be seen every night dancing at their hall, which is called Chez Maurice. Lew Quinn is still the dancing hero of the Broadway Rose Garden, and the excellent music as well as the good floor helps to make the diversion irresistible to others.

Ziegfeld's Danse de Folies is still one of the most crowded of the dance halls and has never lost the popularity it gained last winter.

Gene Hodgkins, one of the best of the men dancers, is now the star of the Jardin de Danse, appearing with Irene Hammond, who is a skilful partner. This couple excels in the maxixe. Thompson and Clark are a new pair of ballroom dancers to be seen there.

VAUDEVILLE AND BURLESQUE.

What Is Being Offered in the Week Stand Theatres.

Maurice and Florence Walton, the dancers, will be the particular attraction this week at the Palace, although of course there will be accompanying acts of merit. They will include Bessie Clayton, the American solo dancer; La Milo, who poses as Greek statues; Mike Donlin of the Giants and Marty McHale of the Yankees in a baseball act; Joseph Howard and Mabel McCane, the Oklahama Japs, the Cowboy Minstrels and Chick Sals.

Hammerstein's Victoria this week will have an excellent bill headed by Florence Moore and William Montgomery, who will make their farewell appearance on Broadway previous to going to California to pose in motion pictures. With them on the bill will be Walter C. Kelly, "The Virginia Judge"; Wellington Cross and Louis Josephine; Franklin Aydel and company in "The Suffragette"; Gertrude Vanderbilt and Jack Clemmons Clemmons, Pipifax and Paula, La Graciosa, Adler and Arline, Daniels and Conrad, the Althea Twins and motion pictures.

Irene Franklin, assisted by Bert Green,

will be the leading feature this week at the Colonial. With them on the programme will be Toby Claude, Valerie Berge and company in a new playlet called "The Look at Panama"; Doyle and Dixon, Chick Sale, Lucille and Cockle, the Willie brothers, Carl Demarest and Dupree and Dupree. There will be the usual concerts this afternoon and evening.

The programme at the Alhambra this week will include Kitty Gordon, in her new skit called "Alma's Return"; Jack Wilson, assisted by Franklin Batte; Paul Morton and Naomi Glass in a musical playlet called "Before and After"; Willie Weston, Tudor Cameron and Bonnie Gaylord, Robins, Gloosens and Houlihan, the Stanleys and Kurtis Roosters. There will be the usual concerts this afternoon and evening.

Sam Howe will bring his "Love Makers" company to the Columbia this week in a new two act burlesque called "In Russia." Three elaborate sets of scenery have been provided, the first showing the exterior of the imperial palace in Petrograd, the second offering an overland route to Siberia and the third an apartment in the palace at Petrograd. Supporting Mr. Howe in the cast are the Countess Olga Rossi, Fred Nolan, Adelaide Adair, Vera Desmond, Bessie Ross, Margerie Adams, Walter Weber, Albert Marks, William Freck, William Wyant, Ben Alger and Joe Fisher.

"The Clay Boles" will appear this week at the Murray Hill in a brand new burlesque, with a long and varied vaudeville bill between the two acts. Sam Green and Dick Murphy are the principal comedians of the organization and they will be assisted by Dave Kindie, Mae Alberta and May Brown, while Gordon and Clark, the Verdi Musical Trio and M. M. Mazie, a dancer, are the features of the specialties.

VAUDEVILLE IN BROOKLYN.

Bert Clark and Mabel Hamilton, in their skit called "A Wayward Concert," will head the bill this week at the Orpheum. Grace La Rue will also be one of the pleasing entertainers and other acts will include George Whiting and Sadie Bart, Rozika Dolly and Martin Brown, Lipinski's Forty Dog Comedians, the Primrose Four, Hawthorne and Ingalls, the Hanlon Brothers and McMahon, Diamond and Chaplow. There will be the usual concerts this afternoon and evening.

Houdini, who styles himself the hand-cuff king, will be the leading feature this week on the bill at the Bushwick. Others acts will include Harry Fox and Yancesi Dolly, Alice Elia and Bert French, Grace DeMar, Madden and Fitzpatrick in a playlet called "The Turn of the Tide"; Raymond and Corvally, the Arnaut Brothers, Ellen Orr, assisted by Harry DeCosta, and the two Brantons, who will make their first appearance in America. There will be the usual concerts this afternoon and evening.

Harry Hastings's Tango Queens will be the attraction this week at the Star. The offering is a bright new musical burlesque and there is a generous amount of song numbers, a ballet and dance ensembles sprinkled throughout, keeping the big chorus constantly in evidence. Tom Coyne is the chief fun maker. He is also assisted by a large company of fun makers. The usual Sunday concerts will be given. On Wednesday evening two wrestling bouts will be staged under the direction of George Rothner.

THE PLAYS ON THE SCREEN.

And Other Appeals to the Eye to Be Seen This Week.

The Vitaphone Theatre changes its programme with sufficient frequency to keep its spectators interested constantly in the novelties it offers. To-morrow night "The Sage Brush Gal," by Frederick Chapin, and "The Man Behind the Door" will be shown for the first time.

Gladys Hanson in "The Straight Road," by Clyde Fitch, will be at the Strand Theatre this week. There will also be a Keystone comedy as well as the usual musical features of the Strand's popular programmes. The record of this picture theatre as one of the most successful of the city has ever known continues. Large and happy crowds fill the theatre twice in the afternoon and twice at night.

The Broadway Rose Gardens picture features this week include "ZuZu," a

new serial, as well as a Keystone comedy and other new features.

The best of Dwight Elmendorf's picture records of Belgium, Germany and Austria-Hungary will be on view at Carnegie Hall to-night when the artist presents his travel talk "Around Northern Europe." In this third topic in his series Mr. Elmendorf will conduct his hearers from London to Calais, thence through the more important cities of Holland to Cologne on the Rhine. A visit to Hamburg and Berlin will follow before the tour proceeds to Austria-Hungary, where comprehensive views will be had of Vienna, Budapest, Salzburg and the Austrian Tyrol. The return journey to London will reveal new scenes in the art laden cities of Munich and Dresden; a visit to Strassburg and Nuremberg; a trip down the Rhine and views of Brussels, Antwerp, Namur, Liege and other places in Belgium.

On Monday, Nov. 30, at the Casino the Universal company will show its newest and most costly feature film, "Damon and Pythias." Two performances will be given daily throughout the engagement. The scenario is said to be full of life and thrill, the scenes showing cities built and burned, battles on land and sea, the games of the stadium, chariot races, classic dances. Specially composed music will be rendered throughout the presentation. More than a thousand people were utilized in the production, which was staged at the Universal's California studios and at Universal City. The film has been seen at a private exhibition by the Knights of Pythias, who endorse it.

THE BROOKLYN THEATRES.

Excellent Attractions Over the Bridge.

May Irwin will act "A Widow by Proxy" at the Montauk Theatre this week. This is one of Mrs. Cushing's most popular plays, although among her first. May Irwin acted it for a long time at the Cohan Theatre in this city,

and has since appeared on the road with great success in the farce.

Miss Irwin is appearing with an all American company and has these sensible observations to make about the charities in which Americans should this winter indulge:

"It is all very well and very nice," says Miss Irwin, "for us in America to do all we can for the relief of the people whose homes have been desolated by war, for us to contribute of our means to the magnificent work being done by the Red Cross society on the battlefield and elsewhere in those desolated countries, especially that beautiful little kingdom of Belgium, and we are sorry for the English actors and actresses who are unable to secure employment, but for myself I think that we ought first to consider our own people. Up and down Broadway you will meet hundreds of able actors in every line of dramatic work who are absolutely in need—some of them even hungry. It is not a question with them of haggling over any amount of salary, but merely of getting employment whereby they may be able to make a living for themselves and families."

A prominent manager told me only a day or two ago that he could take a dollar and a half in his pocket and walk from Forty-second street to Thirty-fourth street and pick up a company whose salaries under normal conditions would reach a total of twenty-two or twenty-three hundred dollars a week and put a company of that character on the road at a cost in salaries of not more than seven hundred dollars a week. The dollar and a half, he explained, would possibly be needed to advance small loans here and there to hungry actors and actresses."

The wisdom of Miss Irwin's remarks is not to be denied. It is unexpected only from the fact that we never witnessed a performance of Miss Irwin and her company without receiving the impression that she would be very well satisfied if she could dispense with any other actors altogether.

The Majestic Theatre will have "The Whirl of the World" for its holiday

week. This is one of the best of all the successful Winter Garden series. Some of the members of the company are Mlle. Chapine, Elizabeth Goodall, Lucille Cavanaugh, Juliette Lippe, Trilix Raymond, Moon and Morris, Robert and Lawrence Ward, Hurrell Barabretto, John T. Murray, Clarence Harvey, Lewis J. Cody, Wycliff Parker and Edward Cutler.

CONCERTS—RECITALS.

A special matinee under the direction of the Symphony Society of New York and Isadora Duncan will be given at Carnegie Hall Thursday afternoon, December 3. At this matinee Miss Duncan will present six young dancers who are the product of her school and to whom she has imparted through years of training the principles of the classic dance, which have created a revolution in this art on two continents.

The opportunity for this performance has come owing to the European war. When Paris was threatened by the enemy Miss Duncan decided to send her entire school, together with its teachers, to America, including six young dancers, who are now ready to make a complete public artistic exposition of Miss Duncan's aims and ideals.

These dancers, with some of the younger pupils, appeared in Paris on June 28 at a public performance, assisted by M. Mounet-Sully, the great French actor, and the Colonne Orchestra conducted by Gabriel Pierné, the eminent French composer. An audience of 5,000 people witnessed the performance.

Florence Austin, violinist, will give her annual recital at Aeolian Hall on the afternoon of December 3.

Maximilian Pilsner, concert master of the Philharmonic Society, will give a violin recital in Aeolian Hall Sunday evening, December 6. His programme will include among other numbers the Bach concerto in E major, two Hungarian dances of Kolar, the Zazyzki mazurka, the Viennese grand concerto in D minor and two compositions of his own, "Ber-

ceuse" and "Oriente." Charles Gibson Spross will assist at the piano.

At his first New York appearance at Aeolian Hall Monday afternoon, December 7, Nassyli Bessirsky, violinist, will play works of Tartini, Bach, Gub, Dvorak, Tchaikowsky Sinding and Hubay, all one composition, "Reverie," by his father, the Russian composer-violinist, William C. Reddick will assist at the piano.

George Hamlin, the American tenor, will give a song recital at Aeolian Hall Wednesday afternoon, December 9.

The Chof of the Musical Art Society is rehearsing every Monday and Tuesday afternoon and Wednesday evening in preparation for the Christmas concert, which will be given in Carnegie Hall on Wednesday evening, December 15. A special programme of Christmas music has been arranged by Frank Damrosch.

The distinguished pianist, Mrs. Marie Bloomfield, will give her annual New York recital in Aeolian Hall on December 12.

The second pair of concerts by the Boston Symphony Orchestra in New York will be given in Carnegie Hall on Thursday evening, December 3, and Saturday afternoon, December 5.

Harold Bauer will play an all Chopin programme at his second Aeolian Hall recital Saturday afternoon, December 5. The pianist had planned to return to Europe early in January, but owing to the war he has decided to prolong his stay to the close of the season.

Fritz Kreisler, the eminent violinist, who from the beginning of the war and he was injured in October served with the regiment in the Austrian army in Italy, is now on his way to America to give a series of recitals under the auspices of C. A. Ellis of Boston. Word has been received that Mr. Kreisler will sail from Rotterdam Saturday, November 14, on the steamship Rotterdam, and is due through New York to-morrow. Mr. Kreisler was released from his military duties in order that he might keep his engagements in this country. His first appearance in New York this year will be in Carnegie Hall Saturday afternoon, December 12, when he will give a recital.

AMUSEMENTS. AMERICA'S FOREMOST THEATRES AND HITS. UNDER THE DIRECTION OF SAM S. & LEE SHUBERT, INC.

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THANKSGIVING DAY MATINEE THURSDAY. BEST SEATS \$1.50.
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MARIE
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MONDAY NIGHT, NOV. 30
MISS TEMPEST will present
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Popular Price Matinees
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THANKSGIVING MAT. THURS.
LAST WEEK AT THIS THEATRE. MOVES TO THE SHUBERT THEATRE MON. NOV. 30
Lew Fields presents
SUZIE
with
TOM McNAUGHTON,
Connie Ediss, Lew Hearn
and company of 50, including
Pitell Von Busing, Robert Evert, Melville Stewart, Arthur Lipson.

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Pitell Von Busing, Robert Evert, Melville Stewart, Arthur Lipson.

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An idyll in three acts
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LYRIC
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JOE WEBER OFFERS
"The Best Musical Comedy
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WITH THE CELEBRATED FRENCH ACTRESS, Mlle. GABRIELLE DORZIAT
The Author—Francis de Croisset. The Translator—Marie Zane Taylor.
MON. NOV. 30. COLLINS in **SUZIE**

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THANKSGIVING MAT. THURS.
LAST WEEK AT THIS THEATRE. MOVES TO THE SHUBERT THEATRE MON. NOV. 30
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THE LAW OF THE LAND
JULIA DEAN
and the Best Cast in New York
GEO. FAWCETT-MILTON SHUBERT
Matinees Thursday & Saturday
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MAXINE ELLIOTT'S
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LAST WEEK! LAST WEEK!
Thanksgiving Mat. 3 at o'clock.

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Mon. Night, Nov. 30, at 8:15. (Seats 1.50)
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POLYGAMY
A new American Play of Vital Interest.
By Henry O'Higgins and Victor Ford.
Cast includes Chrysalis Herne, Mary Shaw,
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THINGS THAT COUNT
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ALICE BRADY AND ORIGINAL
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